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## BOSTON NOTES

The exhibition of the Arts and Crafts is far and away ahead of everything else in popular interest that Boston has had in art lines this month. It is even better than the exhibit held last year, and the general average of beauty in the articles submitted is high enough to have rejoiced the apostles of use and beauty had they lived to see how effectively "use" could "borrow robes from beauty." One satisfactory thing about this display is to note how much of the work is the handiwork of Americans, and how excellent is much of that done by women. It goes to prove that they may not be so lacking in the creative faculty as they have been credited with being. I do not write a description of the exhibits because there is not space for it in this letter, and I believe it is treated at some length elsewhere.

Next in magnitude is the sixtieth exhibit of the Boston Art Club, made up of water-colors and black-and-white. The hanging committee spent four days trying to dispose the pictures to the best advantage, and yet the result can be satisfactory neither to them nor to the artists. The general effect is dull, but individual pictures brighten the dullness here and there and this is particularly so in the case of Eric Pape's "Portrait," a color study in red, very striking and a good thing. The most of the pictures lack brilliancy, though not therefore lacking other merits. Mr. Melbourne H. Hardwick's "Katwijk, Holland," is a large picture with deep, rich tone, and is one of the best things he has done. Mr. Hardwick seems to be in sympathy with his subject. Henry B. Snell exhibits three pictures, all of which are excellent. One is that which took the prize at the Tennessee Centennial Exhibition—Citadel of Quebec, with the waves of the St. Lawrence in the foreground. His work is individual, a characteristic which many fairly good pictures lack. There are few notable pictures in this exhibit, and few bad ones.

There have been two exhibitions of water-colors this month at Doll & Richards', which in brilliancy have far outdone the first named. You see that we have been rich in water-colors this month. Winslow Homer and Ross Turner each held profitable exhibitions of most delightful work. Mr. Turner showed Mexican views, with the bluest of skies and charming bits of Mexican architecture. In that land of sunshine, Nature paints in a high key, which pleases those who love brightness. Mr. Turner's painting is usually pleasing, and he gets very clearly the feeling of sunshine that these views require, giving in another, "Twilight," a contrast to show what he can do in a different vein.

Who does not know Winslow Homer's paintings—so full of virility, bold handling, and the inspiration of out-door living? These pictures had all his virtues, and a fault or two, but they were as good to see as it would be to take a trip through Quebec and go fishing. None of these paintings lacked life or force. Three were bought by the Museum of Fine Arts.

Miss Caroline Hunt Rimmer is having an exhibit of her vases at Williams & Everett's. Miss Rimmer stands alone in her special line of work, and her vases are very dainty. They are to be reproduced in bronze by the Bonnard Company, I am told.

Abbott Graves has had a sale of his paintings in large number. Mr. Graves is a story teller in pigments, and it is more by the story that his pictures appeal to the public than by their drawing. As a flower painter he shows breadth of handling and beauty of color. His flower pieces are decorative in unusual degree. The prices brought at the sale were ridiculously low.

There has been a display of fine photographs taken by F. H. Day. These are true works of art in conception and in lighting. It strikes me as funny that he posed as Christ on the cross for his pictures, but perhaps I am too ready to see the ridiculous. However that may be the pictures are good, considered as pictures.

Another exhibit of water-colors was that of Frederick D. Williams, which consisted of views painted along the shore of Massachusetts, and in New Hampshire, Vermont, and France. They were excellent in color and finish.

The prices brought for the sale of old and new masters at Williams & Everett's (I wrote you about this exhibit last month) were fairly good, Troyon's landscape and cattle selling for \$3,400. Several pictures sold for a thousand and more, though no painting by an American reached any such price. Very few American artists were represented in the sale.

Mr. Edward H. Barnard has a private exhibition soon. His pictures are of the kind that one grows to love better the more they are known. Mr. Barnard is one of the artists who paints for art's sake and never degrades his ideal by doing less than his best.

DORA M. MORRELL.



### THE SOCIETY OF LANDSCAPE PAINTERS

This new society of New York City recently held its first exhibition in the galleries of the American Art Association. Mr. Leonard Ochtman, one of its members, was in Chicago assisting in the Art Institute schools and it was through his influence largely that Chicago is now able to judge of the merits of these twelve landscape painters,